The EDISON KINETOGRAM

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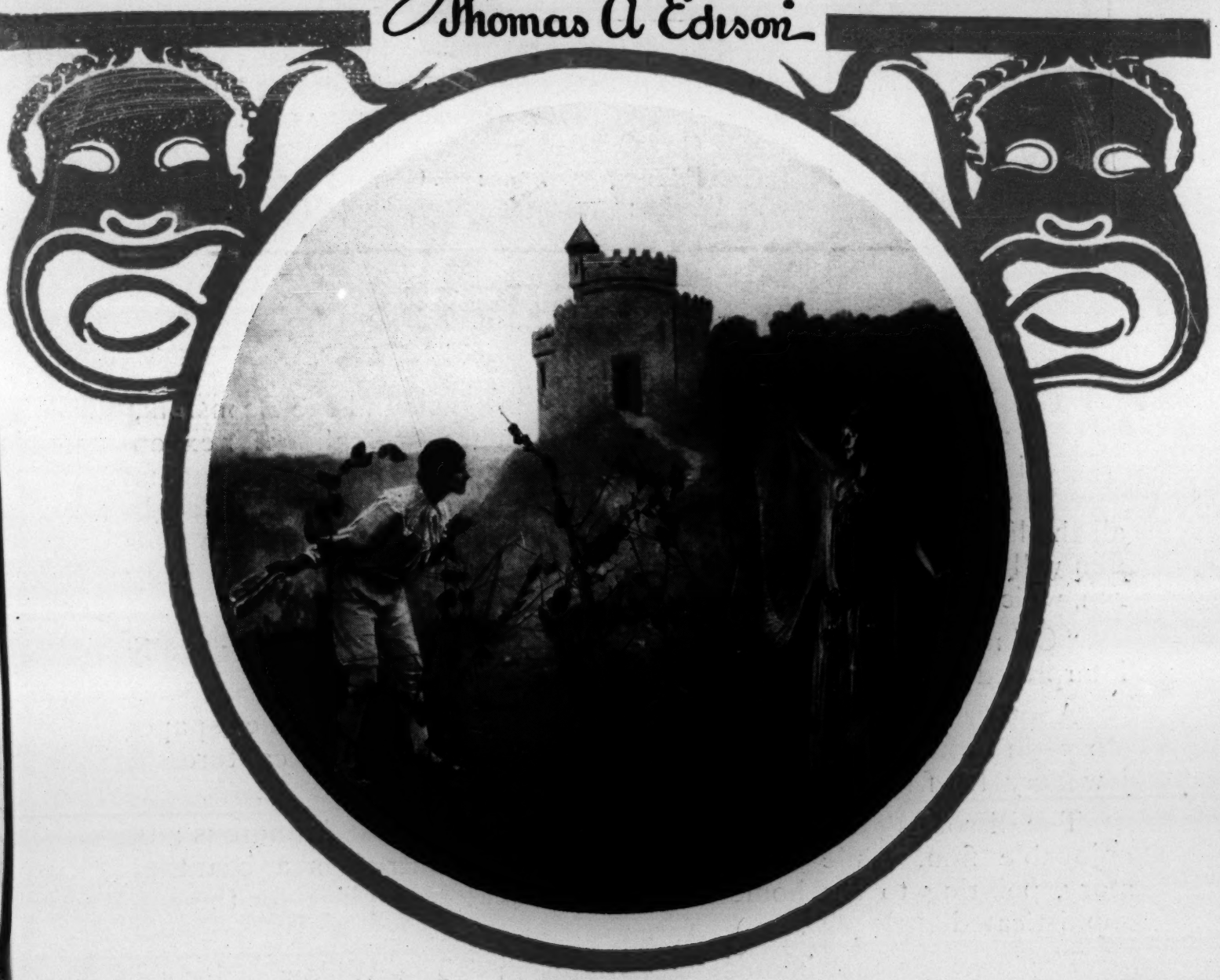
TRADE MARK Thomas A Edison

December 2, 1912 No. 4



SCENE FROM

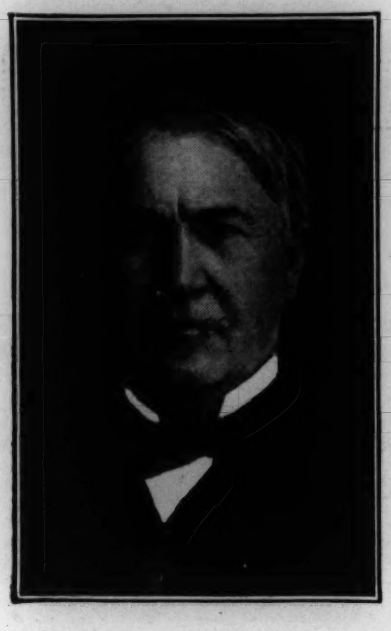
JACK AND THE BEANSTALK

FILM No. 6952

Released December 18th, 1912

EDISON FILMS TO BE RELEASED on December 18, 21, 25 & 28, 1912

Vol. 6 DECEMBER 2, 1912 No. 4



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd. City Offices: 25, Clerkenwell Road, London, E.C. Film Showrooms: 8, Gerrard Street, London, W. Works: Willesden Junction, London, N.W.

EDISON FILMS

Released between December 15th and 31st, 1912.

A GREAT feature in this list of releases is "Jack and the Beanstalk," a wonderful representation of the familiar story, calling for exceptional trick photography. Splendidly staged with a real giant and a real growing beanstalk, it is perfect in its illusions, and will delight all the little folks—and their parents. The exhibitor who screens this film will have the satisfaction of showing a picture out of the ordinary run, which will stamp him as a thinker and a man of judgment.

"Calumet 'K,'" a well-known story, has been most dramatically interpreted, and was staged in Chicago.

Another drama of peculiar interest is Harry Furniss' newspaper story in which clever detective work by a reporter captures a jewellery thief.

The dissolving of "Cynthia's Agreement" is a most humorous and enjoyable film, while "The Girl from the Country" is a beautiful story, pointing to the home as the safest and best place for the unsophisticated little girl.

The deacon's matrimonial adventures in "The Widow's Second Marriage" will raise many a hearty laugh; "Glimpses of Bermuda," the travel picture of this list forms a most appreciable item, while the concluding scene of a deep sea garden will fill all with wonder and admiration.

"The Green-eyed Monster," with the aid of two hungry tramps, contributes more than his share of amusement.

"The Usurer's Grip," a "loan shark" story, is a striking exposure of the greed and cruelty of these despicable characters. There is no greater iniquity in the world than the methods practiced by which those in need of ready money are gotten into their clutches. The facts are brought out through the medium of an absorbing story, and altogether it is a film that should have a very far-reaching influence.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on December 18th, 21st, 25th & 28th, 1912

Jack and the Beanstalk

FAIRY STORY—RELEASED DECEMBER 18th, 1912

Film No. 6952 **Copyrighted, January, 1912** **Code, Vorgethan** **Approx. Length, 1000 feet**

Special Christmas Subject

CAST OF CHARACTERS

JACK ..... GLADYS HULETTE
HIS MOTHER ..... MIRIAM NESBITT
THE GIANT ..... HARRY EYTINGE
THE GIANT'S WIFE ..... GERTRUDE CLARKE
THE FAIRY ..... GERTRUDE McCOY

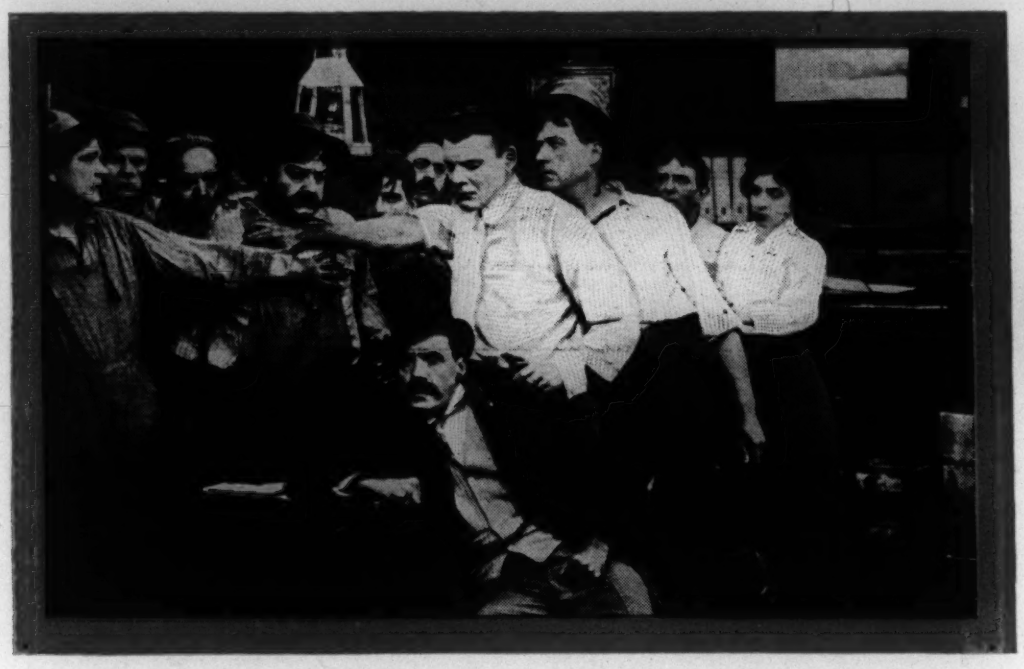
THIS successor to "Alice in Wonderland" and other fantastic stories is done in the usual Edison way, a way that is far more convincing than the ordinary stage representation can possibly be.

We see Jack and his mother very poor, and the project of selling the cow discussed. Jack meets the familiar figure of the butcher, who bargains with him for the cow, and finally Jack consents to part with the animal for the wonderful beans which will grow up over night until they reach the sky. He takes them to his mother, and, of course, she is heartbroken, and throws the beans out of the window.

The next morning the vine not only covers the window, but reaches far above the top of the house out of sight in the clouds, and we see Jack, in the true adventurous spirit of the tale, start to climb upward.

Upon arriving at the giant's castle Jack meets the ogre's wife, who towers majestically above him, and after some parley is invited in, on his plea of hunger. Before he can be served the giant is heard, and Jack is hidden in the kettle. The giant comes on, and then follows the familiar scenes in which the ogre calls for his bags of gold, his magic harp, and the wonderful hen that lays the golden eggs. While the giant dozes Jack takes first one of his treasures and then another, and carries them to the top of the vine, where he throws them down toward the earth. But when he steals the harp the giant awakens, follows him, and would probably catch him but for the good fairy, who, standing at the top of

(*Continued on page 9*).



Calumet "K"

By Merwin-Webster

DRAMATIC—RELEASED DECEMBER 18th, 1912

Film No. 7129 **Copyrighted, September, 1912** **Code, Vorvaeter** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

CHARLES BANNON ..... BENJAMIN WILSON
PETERSON, the old boss..... JAMES GORDON
VOGEL, an assistant ..... CHARLES SUTTON
VOGEL'S SISTER ..... LAURA SAWYER
PRESIDENT OF THE LABOUR UNION ..... ROBERT BROWER
HIS TRUSTED ASSISTANT ..... CHARLES KRAUS

Workmen and railway employees

THIS story of fighting against odds, of pluck, of perseverance, and of the reward that comes from work well done was first published serially some years ago, and subsequently in book form.

Calumet "K" is a grain elevator in course of construction just outside Chicago, which must be completed by a certain date in order to make it available for the autumn supply of wheat which the owners wish to store. Work is not going ahead as it should. The railway fails to deliver lumber, there are mutterings of labour trouble, and altogether the man in charge is making but little progress. Therefore the contractors dispatch from their main office a young man named Charles Bannon—the type of man who does things, whose motto is "actions speak louder than words"—to finish up the job.

He finds things in pretty bad shape, and soon brings to light (in a most ingenious way) the fact that the failure on the part of the railway to deliver the lumber is directly due to influence bought by powerful operators whose interest it is to prevent the completion of a new grain elevator at that time. So Bannon gets the lumber delivered by a lake schooner.

Next the labour troubles manifest themselves. There is a walking delegate who is out for mischief, and upon Bannon's refusal to stand in with him, he starts a strike. Bannon, in his straightforward way, lays the whole case before the President of the Labour Union, who is a broad-minded man, and who starts an investigation. This brings about a series of incidents, coming to a climax in an exciting scene. Suffice it to say that Bannon finishes the job on time, and, a tired but very happy man, receives the congratulations of his men.

The picture is replete with atmosphere, the exterior scenes being taken in Chicago. A pretty love story runs through it, reaching its culmination at the dinner given to celebrate the completion of the work.

Posters for this subject will be issued.

The Sketch with the Thumb Print

By Harry Furniss, the Well-known Artist and Illustrator who appears in the Film

DRAMATIC—RELEASED DECEMBER 21st, 1912

Film No. 7084 **Copyrighted, July, 1912** **Code, Vorsilbe** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE FAMOUS ENGLISH ARTIST ..... HARRY FURNISS
HIS DAUGHTER ..... GERTRUDE McCOY
THE CITY EDITOR ..... GEORGE LESSEY
A YOUNG REPORTER ..... WILLIS SECORD
A "TYPE" ..... CHARLES OGLE
THE JUDGE ..... HARRY EYTINGE
Suspicious characters, etc.

A GRIPPING newspaper story showing how a reprimand from the city editor puts a reporter sufficiently upon his metal to make him "dig up" a live story where apparently none existed.

Mr. Harry Furniss, the famous English cartoonist, and his daughter are visiting New York in search of various American "types." While passing a Fifth Avenue jewellery shop the daughter calls his attention to a rough-looking man who stands gazing at the diamonds displayed in the window. As the artist finishes the sketch his daughter accidentally drops a sketch of herself: the rough-looking man picks it up, and in handing it to the girl leaves his dirty thumb-print upon it. Later the artist leaves the sketch-book on a park bench.

The reporter, wandering in the park and discouraged at lack of news, reads a heading in a newspaper of a great diamond robbery, and wishes he were lucky enough to locate the criminal. He finds the sketch-book, sees the name and address of the owner on the inside, and returns it to him. He asks for a sketch in return, and selects the one of the daughter upon which is the dirty thumb-print. In glancing over a newspaper which he has been reading, the artist recognises the name of the jeweller who was robbed as the one in front of whose shop he sketched the rough character. He tells the reporter of the incident, and shows him a sketch of the man, and also shows him the man's thumb-print. The reporter's news-gathering propensity immediately begins to assert itself, and he proceeds to the "Rogues' Gallery" to find out who the original of the sketch is.

Later, in looking over the scene of the crime, he finds a thumb-print on a bit of broken glass in the jeweller's smashed window. He learns of the haunts frequented by the man he suspects, and by some clever detective work secures another print of his thumb. The three prints prove conclusive evidence, and the criminal is arrested. The reporter gives his paper a "scoop," which reinstates him in the favour of the city editor, and the closing scene shows him in high favour with the artist's pretty daughter.

Posters for this subject will be issued.

(Illustrated booklets will be supplied, free of charge, to all Exhibitors of this film, for distribution to their audiences.)

Cynthia's Agreement

By Mabel McSween

COMEDY—RELEASED DECEMBER 21st, 1912

Film No. 7126 **Copyrighted, September, 1912** **Code, Vorueben** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

WILLIAM H. WOODWARD, a lawyer..... ..... WALTER EDWIN
HIS CLERK ..... EDWARD BOULDEN
CYNTHIA ..... GERTRUDE McCOY
THE REPORTER ..... GUY HEDLUND
THE CITY EDITOR ..... ROBERT BROWER

Newspaper employees

AN attorney-at-law, by the name of William H. Woodward, is most unfortunate in the selection of his stenographers, for no sooner do they become competent in his employ than they resign their positions to be married. This happens so often, to the annoyance of Mr. Woodward, that he decides to draw up an article ot agreement with the next stenographer, to make sure he will not be left in the lurch again. The agreement reads as follows : " I, the undersigned, agree to work industriously in the capacity ot stenographer for William H. Woodward, and I further agree not to get married and resign from my position. In testimony whereof we have set our hands and seals duly witnessed, etc."

Among the applicants are several old maids, who anxiously seek the position, but shy at signing the agreement, and it is not until Cynthia Temple, a beautiful young girl without love affairs, signs the agreement without hesitation, that Mr. Woodward enjoys peace of mind once more. The agreement is neatly framed, and hangs in a conspicuous place.

Before long Cynthia becomes indispensable to Mr. Woodward, who grows very fond of her. Cynthia, however, will not entertain his advances on account of the legalised document bearing her signature. As time rolls on he falls in love, and on more than one occasion he regrets the drawing-up of the agreement. One day while he is absent from the city an article appears in a newspaper amounting almost to a defamation of Mr. Woodward's character. Cynthia resents this most strenuously, interviews the editor, and in a businesslike way convinces him that Mr. Woodward is a man of honour and veracity. The following day the newspaper publishes an article stating that Mr. Woodward was falsely accused, and apologising for the mistake. This comes as a great relief to Mr. Woodward, and upon learning that Cynthia defended his character so ably and well, he proposes to her, only to have the agreement again referred to. He becomes desperate, discovers that by one stroke of the pen he is able to change the wording of the agreement to suit the situation, and this hindrance is removed.

Posters for this subject will be issued.

The Girl from the Country

By Bannister Merwin

DRAMATIC—RELEASED DECEMBER 25th, 1912

Film No. 7130 **Copyrighted, October, 1912** **Code, Vorverhoer** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

NELLIE CRANE..... BESSIE LEARN
MRS. CRANE, Her Mother..... MRS. WM. BECHTEL
TOM KIRBY..... AUGUSTUS PHILLIPS
JENNIE BRYANT, glided by the city..... BLISS MILFORD
THE LANDLORD..... ROBERT BROWER
LEWIS, Nellie's employer..... WILLIAM BECHTEL
RHODES..... YALE BENNER
WILSON..... BIGELOW COOPER

THE general advice of to-day is against the "Lure of the City" for our country folks, and we have prepared a film that will do much towards convincing country mothers that their daughters should not be sent to the city without a protector.

Ambitious little Nellie is preparing herself for a stenographer's position by diligent study and application in her home town. As her proficiency increases, she begins to hear the call of the city—and when Jennie, an old school chum, comes home from the city on a visit, her smart clothes and independent air are more than Nellie can withstand. She learns from Jennie that it is easy to secure a position in the city, and wins her mother's consent to go with her.

Her sweetheart, Tom, a pigeon farmer, realises that Jennie is not the kind of a girl she was before she left the old town, but forbears to speak of it even when Nellie refuses to marry him. He believes in Nellie and her ability to stand the test of the crucible. He is willing to wait.

Nellie's slender purse permits of only a small room on the top floor of a typical city lodging house. It does not occur to her to inquire how Jennie can afford the big front room on the first floor, but time is a wonderful teacher. One night, having accepted an invitation to supper with two of Jennie's male friends, she realises the truth and understands Jennie's easy life. The horror of it appals her, and she flees to her own little room to think. She has lost her position because of the unwelcome attentions of her employer. Her funds are getting low, and the future is dark.

In the meantime no word from Nellie has reached home for some period, and Tom, fearing that she is in trouble, has expressed her his favourite homing pigeon. It arrives in the darkest hour of her trials. Dear old Tom! She understands. Swiftwing is intended as her messenger to him if she needs help. A moment decides her, and Swiftwing takes the air with a bit of ribbon as her message to Tom.

Tom's timely arrival prevents Nellie being dispossessed by a brutal landlord, and Nellie learns that, after all, there is no place like home.

Posters for this subject will be issued.

The Widow's Second Marriage

COMEDY—RELEASED DECEMBER 25th, 1912

Film No. 7142 **Copyrighted, October, 1912** **Code, Vorwitz** **Approx. Length, 650 feet**

CAST OF CHARACTERS

THE WIDOW ..... BLISS MILFORD
THE DEACON ..... EDWARD BOULDEN
THE LAWYER ..... WILLIAM BECHTEL
HIS LITTLE DAUGHTER ..... ELEANOR GOODSPEED
THE WIDOW'S TWIN DAUGHTERS ..... CONSTANCE JOHNSON, EDNA JOHNSON
MISS LUCY HIGGINS ..... ELIZABETH CONWAY

Villagers at the Picnic.

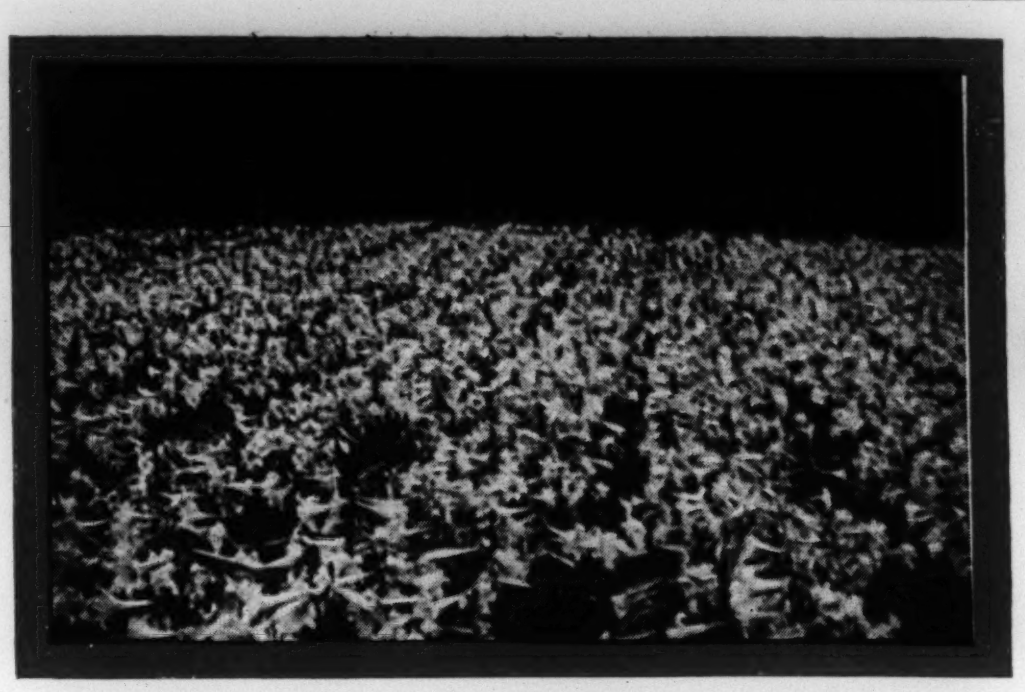
AN old truism "Two notions never no good" even if ungrammatical has proved true a great many times. It shows that the person so addicted has a vacillating temperament.

The wily deacon in this bucolic story is very much attracted by the charming widow who possesses pretty twin daughters and an attractive cottage home. One morning he is about to pay her a call, but the village lawyer is there before him with bad news about her mortgage. The deacon overhears this, and he is not so attentive a lover after his eavesdropping.

There is a certain spinster, beyond the girlish age, who is very fond of the deacon, much to his disgust. They are all at a picnic, that is "Who's Who" in the village. The lawyer is attracted to the widow, and we see them taking advantage of the day to get better acquainted.

A few days later the deacon while passing along the village street sees a messenger boy drop a telegram, and when he picks it up he finds, to his surprise, that it is addressed to the widow. His curiosity is aroused, and as the message is only partly sealed he cannot resist the temptation to open it and learn its contents. It bears good news to the widow—her financial straits are now over. Hurriedly the deacon seals the envelope and hastens after the boy who had dropped the telegram. Then he takes advantage of the opportunity to admonish the lad for his carelessness. This is where the deacon's "second notion" comes in and proves "no good." He hurries to the widow's home by a different route from that of the boy, so as to get there and congratulate her after he hears the news from her. He is, however, too late. While he was changing his mind so many times, another suitor won her hand.

Posters for this subject will be issued.



Glimpses of Bermuda

SCENIC—RELEASED DECEMBER 25th, 1912

Film No. 7141 **Copyrighted, October, 1912** **Code, Vorwissen** **Approx. Length, 350 feet**

THEY may be only glimpses, still they are rare and beautiful glimpses, filled with strange things and at times with exquisite beauty. These glimpses may not be quite so good as seeing them oneself, but there is something in thinking of the difference in expenses. A few pence and one hundred pounds are two different things, so let us see what kind of second-hand glimpses our few pence will give us.

First we catch a glimpse of Hamilton Harbour, and here and there a man-of-war; then a glorious lily field with thousands and thousands of Easter lilies in bloom; a panorama of the three hundred and sixty-five islands that make up the land of the lily and the rose; then our attention is held by a deep sea diver coming out of the depths from under a sunken wreck.

But how about those rare glimpses we spoke of a moment ago? Ah! here s a treat for you. We have all seen Mother Ocean in her calm and angry moments, but hush; has she ever allowed you to peep into her bedchamber or look upon the bottom of the sea? Can you imagine what it is like? Well, take all the beauty of a garden land, all the colours of its flowers, mix them upon a gorgeous spot and place them under water with the bright sunlight playing on them, and you have the bottom of the ocean. This is the glimpse of real beauty that we spoke of. We even show some of the fish that live in this garden of the sea, and one catches at the close of the picture the dying rays of the summer sun just as old Mother Ocean takes it into her arms for the night.

These are only glimpses, it is true, but they are glimpses well worth while.

Jack and the Beanstalk

(Continued from page 3.)

the vine, trips the giant and makes him lose his footing.

Jack arrives safely at the bottom of the vine, shows his mother the treasures, and then above them they hear the coming of the giant. Seizing an axe, Jack chops the vine before our eyes, and when it falls to the ground the giant tumbles after it, his immense head nearly filling the stage.

The marvellous trick photography is only a small part of the fascination of this fairy story, and without that element it would make itself popular as a good tale of adventure, with both old and young.

In addition to the Double Crown Posters we shall also issue for this film a special Six-sheet Poster, and a novelty booklet.

The Green-eyed Monster

By Wm. L. Gaylord

COMEDY—RELEASED DECEMBER 28th, 1912

Film No. 7132 **Copyrighted, October, 1912** **Code, Vorwache** **Approx. Length, 700 feet**

CAST OF CHARACTERS

WEARY ..... WILLIAM WEST
HIS PAL ..... EDWARD O'CONNOR
MR. WESTON ..... WILLIAM BECHTEL
MRS. WESTON ..... LOUISE CROLIUS
THE MAID ..... ELSIE McLEOD

TWO hungry tramps approach the back of Mrs. Weston's house with the intention of begging for food. As soon as they reach within earshot they overhear a spirited war of words between Mr. and Mrs. Weston, who appear to be insanely jealous of each other, and when the eavesdropping tramps appear on the threshold they are promptly kicked out by the quarrelling pair.

This rude treatment so angers the tramps that they decide on a plan to get even, and procure a square meal, too. Accordingly they write an anonymous letter to Mr. Weston telling him of his wife's infatuation for a portrait artist, in whose studio she can be found at twelve o'clock. Mrs. Weston also receives an anonymous letter stating that her husband has an appointment in a dressmaker's establishment at the same hour.

The green-eyed monster is so firmly imbedded in this loving couple that they take this bait beautifully, and are promptly on hand at the places indicated in the letters, with the result that the misinformed couple become entangled in some unexpected complications, making them ridiculous and highly amusing to the spectator. Thoroughly disgusted, but still suspicious, they rush for home, where they meet at the front door, and demand to know where the other has been.

Still quarrelling, they enter the house, where they find the kitchen in great disorder, the refrigerator and larder having been robbed of every morsel of food, with the following note from the tramps:

"Sorry to have caused any hard feeling between you, but we needed a square meal. Kiss and make up. Weary and Pal. P.S.—The pie was sure bum."

They now see their folly, and take the tramps' advice.

Take *our* advice, and book this comedy. The many ridiculous situations brought about by the tramps are capitally worked out by this excellent cast.

Posters for this subject will be issued.

The Usurer's Grip

By Theodore Huntington

Produced in co-operation with the Russell Sage Foundation, Division of Remedial Loans, U.S.A.

DRAMATIC—RELEASED DECEMBER 28th, 1912

Film No. 7134 **Copyrighted, October, 1912** **Code, Vorwand** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THOMAS JENKS..... .... WALTER EDWIN
HIS WIFE .. .. GERTRUDE McCOY
THEIR LITTLE GIRL ... . EDNA MAY WEICK
THE "BAWLER-OUT" .... LOUISE SYDMETH
HIS EMPLOYER .... ROBERT BROWER

Employees and porters from the loan office.

CALLOUS, coarse and utterly without conscience, a cringing, bullying coward is the "loan shark"—the parasite of the poor. Beware of him, mankind—you who are needy get not into his octopus clutches, lest he wring from you all that you earn by the sweat of your brow. The Edison Company sends forth a picture message to the million—it actually happened—see it, heed it, and be forewarned.

A young clerk, a small salary, a wife and child, the child long ill—then the doctor's bill and other bills and debts accumulate; the advertisement in the newspaper about borrowing money on your furniture at six per cent.—ah! that's the solution. "I'll try it!" Yes, he tried it, and as the picture unfolds itself we see the clerk careworn and desperate borrowing a small sum from a "loan shark," who compels him to return a fifth of the amount for drawing up papers. At this the clerk remonstrates, and shows the "loan shark" his own advertisement at six per cent. The "shark" snarls and snatches back the money—but the child is ill; what can he do but submit and take what he gets and sign that fatal card, which reads that he must repay almost twice the total of the original loan. He signs it—he has to.

Now comes the dreaded monthly payments. He cannot always meet them—what then? Slowly they go—his watch, her brooch, and last, oh, the bitterness of it, the baby's ring. Does this affect the "loan shark"? No, he is pitiless.

And next comes the next horror—the "bawler-out." The clerk at his desk in a large office is told that a woman wishes to see him. She demands a payment—he can't comply; she raises her voice, threatens, heaps implications on him; she will not be silenced. The clerk is humiliated before the whole office, and the manager, hearing a disturbance, comes out and discharges him immediately. Now completely discouraged, he plods home and breaks the news to his wife, who, like a ministering angel, comforts him and bids him try again.

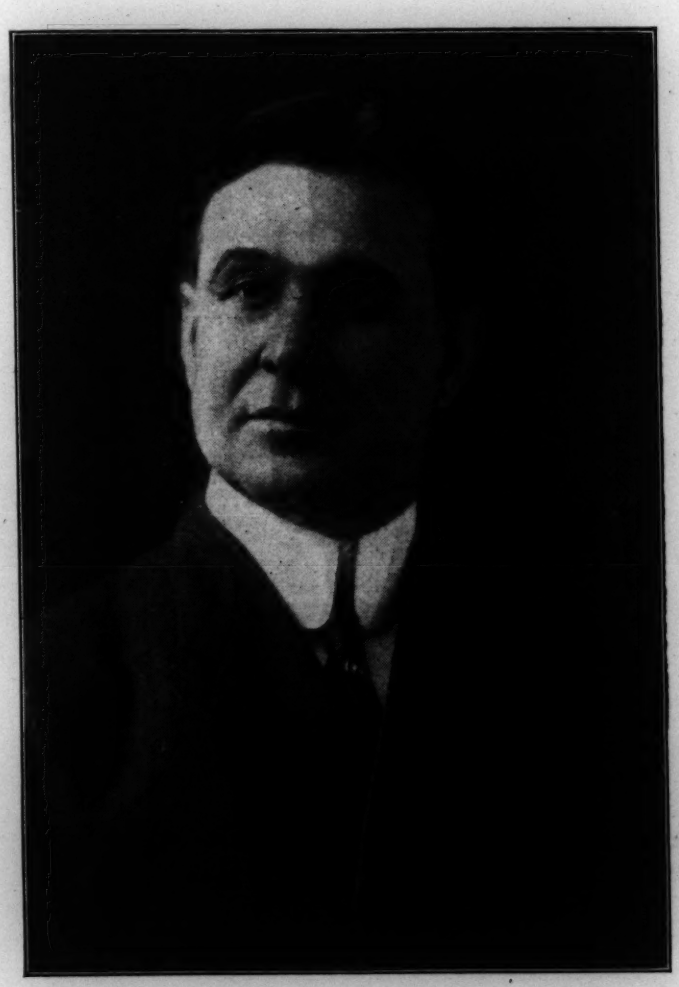
The clerk succeeds in getting a new position, and a kindly, sympathetic employer, in whom he confides when the "bawler-out" next appears. His employer takes him to a loan association where anyone who is employed and in distress may borrow money at the legal rate of interest.

Again, through his employer, the clerk meets the district attorney, and

(Continued on page 17.)

CHARLES OGLE

Born in Zanesville, Ohio, U.S.A., Charles Ogle was educated for the ministry, but in his twentieth year he decided to abandon theology and to cast his lot in the more active field of the theatre. For the next fifteen years he was engaged in various branches of the theatrical profession, accumulating a remarkable fund of experience which, supplemented by arduous study, gave him the broad foundation upon which to build his successes.



But here his theatrical career was temporarily abandoned out of respect to the wishes of his family and Mr. Ogle entered the Illinois College of Law from which he subsequently won his degree. Then followed two years in partnership with his brother as a practising lawyer, but the old *bacillus dramaticus* was still hard at work and we soon find the law books gathering dust on the shelves while Mr. Ogle joins the ranks of Klaw and Erlanger.

After spending a season with them he played for a number of years with several of America's most popular "stars."

It was in August, 1909, that Mr. Ogle first became a motion picture player, and it may be said without exaggeration that the same date marks the beginning of his prominence in the newer calling, for he attained a well-deserved success at once. A giant in stature, Mr. Ogle attracts instant attention whenever he appears upon the screen, and from that moment he never fails to hold it. For his action, though easy, is always convincing, and carries with it a power that is not easily forgotten.

To attempt to enumerate the many films in which Mr. Ogle has played would perhaps not give as good an idea of his wonderful ability as the citing of a few of his more recent appearances. He will be long remembered as Geo. Washington in "Church and Country," as Pecksniff in "Martin Chuzzlewit," as the Doctor in the film of that name, and as the Lord in "The Lord and the Peasant," while his performances in "The Man Who Learned," "The Insurgent Senator," "The Convicts' Parole," and "The Iron Master" serve as additional examples of his versatility and power. As to Mr. Ogle's ability as a comedian, we need but recall the "smashing good waiter" in "Everything Comes to Him Who Waits," in which he did one of the cleverest bits of character acting that has ever been done on the screen.

Thoroughly at home in comedy or tragedy, character or straight part,

always deeply interested in every little detail of each scene in which he appears, Mr. Ogle is a fine example of the successful actor who combines natural talents with ceaseless endeavour.

The Story of "The Sketch with the Thumb Print"

By Harry Furniss

My luck lay in the fact that it is a natural story, one that might have actually occurred. Nothing could be more possible than that I should stroll down Fifth Avenue, accompanied by my daughter, that one's daughter stops to look into a jeweller's window goes without saying, and that when she saw a remarkable type of man looking at the diamonds in the window she should draw my attention to him, and that I should make a sketch of such a strong character, is what I am there to do. Then we know journalists looking for a story are always wandering about New York, and it is also a common thing for artists to be absent-minded, and leave their sketch-books behind them. For the sketch-book to be found by the wandering journalist, for him to read my name and my address in it, and to at once find my hotel and return the book, is exactly what must happen. That the man I sketched looking into a jeweller's shop should be a thief; that he smashed the window and stole things, that this latter fact got into the evening papers, and that a paper containing the report should be bought by the young journalist, and be in his possession when he called at my hotel, is undoubtedly a natural coincidence. For him to be impressed at first sight by my charming daughter, considering she is played by Miss Gertrude McCoy, is the only thing possible under the circumstances. To hand me the evening paper to read is the only way for him to gain time, and to become better acquainted with her. For me to discover that the name of the jeweller robbed is the name I noticed, and sketched in Fifth Avenue that morning, is but to show average intelligence on my part, and then, when in return for the journalist's kindness, I offer him a sketch of the man I saw that morning, and he prefers a sketch of Miss McCoy, my daughter, and that on that sketch is a thumb mark of the rough who looked into the window—the same sketch which fell on to the pavement which the thief picked up and handed back to my daughter, is only gallantry on the part of the newspaper man.

That we three should put two and two together and find a clue to the identity of the thief by the finger print is ordinary commonsense, and so the plot begins. One must see the play to understand what happens in tracking the thief, and the scene in the marvellous "Rogues' Gallery" of New York, and the police investigation, also the effect of the "scoop" in the newspaper office, the reporter's reward, not only journalistically, but another reward of a more lasting nature, which the reader can well guess is bound to wind up the story.

And here I must let my reader behind the scenes. I really wrote this play to supply Mr. Harold Shaw with another part similar to the one he played in "The Man Who Made Good," a newspaper reporter making a "good story." In that he was so excellent I wrote this to give him a similar part. The very day I submitted it, Mr. Shaw was raised to the dignity of being a director—a stage manager, in other words—of Edison's, and his first work in his new rôle was to stage manage this play. So that, after all, he "made good" in earnest.

Harry Furniss

"I desire to thank you for the slide you very kindly sent me depicting the survivors of the "Charge of the Light Brigade." It was a very effective finale to the recital of the poem which preceded the film. The film was an enormous success, and, though only billed for three nights, it was retained for the entire week with splendid results. I may mention that as a result of the recital the sum of £7 2s. 2½d. has been collected from my audiences for the relief of the surviving members of the Light Brigade. . . ."—*William Macready, Macclesfield Picturedrome, Chestergate, Macclesfield.*

"Many and various are the special films announced for exhibition at Christmas. Several of the old fairy stories are to appear in this form. Edison's 'Jack and the Beanstalk' comes first on the list of 'pantomime pictures.'"—*Evening Standard.*

Printed Matter

A NEW STOCK POSTER

Our new stock poster, a copy of which was posted to all our mailing list a few days ago, has aroused general admiration in the cinematograph world. The artistic design and excellent colouring make such an effective display that exhibitors from all parts of the country have been requesting us to forward them supplies. So great have been the orders that we are quite unable to cope with the demand, and therefore request the kind indulgence of those showmen who have not yet received their quantities. Two editions have already been exhausted, and the printers are busy at work delivering a third.

Below we give extracts from a few of the many appreciative letters we have received regarding this form :—

"I think that this latest poster of yours is the most striking of Stock Posters I have ever seen—it is a poster you cannot pass without looking at it. Once more I say, as I have often said before, 'Good old Edison Co., still to the fore.' . . . One word in your ear as regards 'The Charge of the Light Brigade'—GREAT ! ! You improve every time, what will the end be ?"—*Mr. T. H. Eddowes, 78, Nashville Street, Trafford Road, Salford.*

". . . I consider it one of the most artistic and best coloured posters I have seen, and a great acquisition to a picture show's outside advertisement."—*Mr. F. E. Bellamy, 15 Park Road, Tunbridge Wells.*

". . . Is a great improvement, and displays that element of thoroughness that characterises your productions."—*Mr. A. Davies, Manager, The Welsh Cinemas Co., Ltd., Queen Street, Tredegar.*

"We are delighted with your Stock Poster. It is very striking, and illustrates very artistically the different photo-plays in Cinematography."—*Mr. C. Wilkinson, St. Annes on-Sea.*

". . . and think it is very attractive. Have just put it outside, and it has drawn quite a crowd to look at it."—*Mr. J. H. Sanders, Operetta House, Edinburgh.*

". . . It is certainly one of the best on the market . . . Your Poster will certainly be looked at."—*Mr. S. Nesbitt, Station Chambers, Woolwich, S.E.*

"I think the Stock Poster splendid . . . it is one of the best I have ever seen."—*Mr. J. Beanland, The Town Hall, Knottingley.*

". . . I consider it splendid and very striking."—*Mr. F. Howson, The Picturedrome (Sheffield) Ltd., Upwell Street, Sheffield.*

". . . It is certainly a great improvement."—*Mr. H. Scriven, 109, Hartingdon Road, Brighton.*

". . . Which we think is extremely good. . . ."—*Mr. J. Pickard, 42, Savile Park Street, Halifax.*

". . . This we consider the perfection of pictorial art."—*Mr. F. Renad, The Cinema, Guildford.*

SIX-SHEET POSTERS

We have pleasure in announcing our intention of issuing in the future a six-sheet poster with all our special dramas and feature films, in addition to the ordinary double-crown posters issued with the majority of our subjects. The price of the larger size posters will be 1s. 6d. each net, and the first of this new series will be issued for "Jack and the Beanstalk." The popularity of this departure has been fully proved by the extraordinary demand for this form, and we should greatly appreciate the favour of early requests in order that we may more correctly anticipate the total number required.

A NOVELTY BOOKLET

We are also issuing with this film a novelty booklet entitled, "The Magic Bean," a copy of which has been mailed with this issue. The novelty and general effect of these pamphlets, coupled with the fact that they are being offered to exhibitors at the low price of 17s. 6d. per thousand, render them excellent souvenirs of this very fine Christmas pantomime subject.

It is most essential that we receive early application for the form if ex-exhibitors would avoid disappointment.

FURNISS BOOKLET No. 5

A copy of the four-page pamphlet illustrating the fifth of the "Harry Furniss" series, entitled "The Sketch with the Thumb Print," has also been mailed to the trade. Mr. Furniss has won a great many friends through his remarkable ability displayed upon the screen, and he has illustrated this pamphlet with the same skill and cleverness that characterises all his work.

An Interesting Competition

Particulars have just been received of an essay competition that was arranged by Mr. J. Cummings, the popular and enterprising manager of the "Picture Palace," Kilmarnock, when he was screening "The Relief of Lucknow." Prizes were offered by the management among the school children of the town, after they had attended a matinee performance, for the best essays dealing with the incidents depicted upon the sheet, and the scheme was a great success. A large number of papers were sent in, and the struggle for the top places was most keen. The adjudication was undertaken by two local gentlemen, who awarded the first prize for girls to Gladys Amy Pearson, 11, Barbadoes Road, Kilmarnock, aged 14 years; and the first prize for boys to William Young, 63, Grange Street, Kilmarnock, aged 12 years. We append the prize essays:—

BY GLADYS AMY PEARSON.

"In 1859 England had to meet a serious outbreak in her Eastern Empire. The Indian dominions under English rule had rapidly grown until almost the whole peninsula acknowledged the power of the British. Most of the natives had quietly acquiesced in the strangers' government, and numbers of them had enrolled themselves as soldiers under the English flag. Still there were rumours and traditions among them that at some future day they would again become independent. The hundreth anniversary of the Battle of Plassey was spoken of by many as the day of returning freedom, and now this day was fast approaching, therefore there was much excitement among the natives, who had given ready ear to the idle rumours. This might all have passed easily and quietly away had not an event unfortunately occurred to cause itself to be expressed in actual revolt. No one was to blame for this. The Indian troops had been furnished with new rifles and a fresh supply of cartridges. Before using these, the soldiers had to bite off the ends, and it was asserted that the paper used had been soaked in the fat of cows and swine. The Hindoos were thus brought in contact with these substances, which were held to be an abomination. On May 10th the Sepoys, as the Bengal soldiers were called, broke out in revolt at Meerut, and this was quickly followed by similar movements at Lucknow, Delhi, and Cawnpore. At several places the women and children were massacred, as well as the British officers and soldiers. The chief events in the Mutiny were the successful defence of Lucknow, and the capture of Delhi by the British. When the news arrived at Lucknow the inhabitants of the town took refuge in the Residency, and the men began to make preparations for the defence of the town. Soon the Sepoys surrounded and began to attack the little barracks, the women acted as nurses, and the men fought well and valiantly, while many of the Sepoys were slain. But numbers began to tell, and it was soon seen that they would be unable to hold out for very long. At last it was decided by the authorities to send a volunteer to risk his life in trying to reach General Havelock. Accordingly a notice was posted up, and soon a man was disguised and ready to start on the errand that was to decide the fate of all the men, women, and children in the town. The Sepoys soon recogniced him as being a disguised Britisher, and, guessing his errand, tried every means in their power to capture him, but he took to the water, and they lost the track. Ultimately, after four days, the brave man succeeded in reaching General Havelock, and delivered his message. He was praised by the General, and then led away by some soldiers, thoroughly exhausted. Sir Colin Campbell and his Highlanders were immediately dispatched to the relief of Lucknow, where they were eagerly looked for. Meanwhile, the besieged Britishers in Lucknow were sorely pressed, and were almost despairing of relief. The soldiers were rapidly diminishing in numbers, and at one time the Sepoys nearly succeeded in breaking through the barricade, and it required almost a superhuman effort on the part of the soldiers to prevent them from completely storming the town. A short time after the commencement of the Mutiny, Sir Henry Lawrence, the brave Governor of the city, had been killed by a shell, and he was buried at night amid the booming of guns and the groans of wounded men. At last the position of the town had grown so desperate that the men had resolved to shoot the women and children rather than allow them to be cruelly tortured by the Indians, and then await whatever fate would befall them. The women and children, anticipating their fate, had clustered together to weep and pray. All at once a Scottish maiden, above the sound of firing, caught the music of the Highland bagpipes, and her news awakened hope once more in the hearts of all her hearers. Soon the sound was unmistakable, and the relieving force came in sight. Then "a burst of wild thanksgiving mingled woman's voice and man's." The Sepoys were driven back, and the brave little garrison was rescued. Many other towns fared worse, but soon the Mutiny was quelled. In 1877 Queen Victoria was proclaimed Empress of India and Delhi, and since that time much has been done to make the government of India as efficient as possible, which renders another mutiny very improbable."

BY WILLIAM YOUNG.

"The picture opens by the title 'The Relief of Lucknow.' The scene changes to a room in the house of an English officer in India, named Sir Henry Lawrence, where two of his fellows are having a quiet conversation. The daughter of Sir Henry, sunddenly bounding into the room, discloses a letter which tells that a mutiny has broken out in Meerut. The lads don't believe it is true, and although their black man-servant hears all that is said, his thoughts are of the doom of his masters. Among his companions he shows his savage teeth and plans to get rid of the British, who are now his masters, and spread the mutiny all over Northern India. On May 30th, 1857, an officer is surrounded and shot dead by the rebel Sepoys. The next scene illustrates to us the surprise the remaining soldiers receive when a guard rushes in with the fearful tidings their commander has been shot dead by the soldiers who are in arms against them. Fortifications are soon heaped up, and bricks, sandbags, and logs of wood are wheeled up in cart loads to stop the journey of the enemy's lead. A short time after the beginning of the siege a shell bursts inside the room, where the Generals are talking, and Lawrence is killed. That same night he was laid to rest just outside of the fortifications. Another commander is appointed, who pins up a notice asking for a volunteer to go for help to Sir Henry Havelock's head-

quarters. The one who was sent disguised him self as a Hindoo, and was shown out by a side gate, but no sooner was he out of the gate than he had to run pell mell, chased by the rebels. To elude his pursuers he takes a short road, by which way he has to swim across a deep, still pool, and by the time the enemy got round to the other side their intended prisoner had altogether disappeared. The scene changes to the drill yard at Calcutta, where a small army of Highlanders are stationed under Sir Henry Havelock. In a voice shaking with emotion he relates his adventure, and asks for the help of the small force to relieve his friends and relations, who are now in Lucknow having a rough time, and then falls fainting from the chair in which he is sitting. Instantly the battalion is on the march, the kilts are on the swing, and every man is fully prepared for a fight. They are heard by the rebels, who make a last desperate attempt and effect a breach, but are driven back again with a heavy loss. At length the pipes are heard entering the town, and the firing of the muskets, and then the tramping of feet, and lastly the entering of the shoulder-musketed Highlanders. As they entered, three cheers were given in a Highland whisper to finish off the remarkable end of the wonderful picture. During the long siege open-air services were given up to their Maker and Saviour."

It is interesting to note that Mr. Cummings, astonished by the extraordinary interest and attention the competition aroused, has arranged a similar one for "The Charge of the Light Brigade" picture, and judging by the numerous applications already made for information by the youngsters, it promises to be an even greater success than the one recorded above.

"Edison Programme"

Have you had one? Get your hiring house to promise a number of Edison films for a certain programme, and then advertise to your patrons that you're going to have an all "Edison Programme."

We can supply you with miniature photographs of the Edison players that make excellent souvenirs of such an occasion at six shillings per gross, special price if ordered in twelve gross lots at one time.

"The Relief of Lucknow"

"I am sending a photograph of my father, who was at the Relief of Lucknow and right through the Oude campaign. The helmet depicted was actually worn at Lucknow, and is now considered a family heirloom. Of course, he came and saw your fine production at this theatre, and was delighted with the pictures depicting that notable event. I need not remark that I had the helmet on view during the period the picture was run, and our patrons were very much interested. I invited any old Mutiny veterans free,

Mr. Thomas Maddock,
ex-"Queen's Bays," 2nd Dragoon Guards,
with his Lucknow helmet.

but, alas, none turned up. My father attended with the idea of greeting them."—*Mr. J. O. Maddock, Highams Park Electric Theatre, Walthamstow.*

. . . "We were featuring "The Relief of Lucknow" last week, and had an audience of no ordinary type—out of six hundred, two hundred were veterans of the Zulu, Afghan, and South African wars. The old warriors paraded with their brass band in the Old Market-square under the shadow of the historic old Castle of Farnham, and it stirred the inhabitants to that pitch of patriotic feeling that we have had crowded houses all the week. We had the Union Jack flying at the masthead of the theatre, and the week has been one to remember as far as this house is concerned."—*Mr. H. A. Berry, Picture Palace, Farnham.*

"Jack and the Beanstalk"

"The Christmas pantomimes must look to their laurels this year, for judging from the samples we have already viewed, they will have a formidable rivalry to contend with in the picture theatres. Pantomime, as we understand it nowadays, has been suffering for some years from overgrowth, and with the gradual elimination of our old favourites, Harlequin, Clown and Columbine, has severed all connection with its early origin. Nothing disconcerts a child so easily as the interruption of a story by irrelevant matter, and though she may be amused when Alladin's widowed mother introduces that humorous song about the postman's lodger, by which he made his colossal success on the music-hall stage; and screams with laughter when the brothers Humpty Dumpty reduce themselves and all their surroundings to scattered fragments during an interlude in the palace ball-room; she really only accepts it as something which postpones that evil hour when, the hero and heroine having been united in the last scene, the pantomime is over, and it is time to go home to bed.

The picture theatre has a great opportunity to revive the old simplicity of the old fairy stories, and the Edison Company are in the forefront with their delightful version of "Jack and the Beanstalk." The setting is quaint and picturesque, and the effects obtained by the wonders of photography are enough to convince any well-ordered child that she is actually witnessing veritable scenes from Fairyland. The growth of the beanstalk will fill her with wonder; the lovely, visionary, unsubstantial fairy who greets Jack in Cloudland, is a creation which she has hitherto only seen in her childish dreams; but above all she will delight—as everyone else must—in the giant's kitchen, where, probably for the first time, we see a real, living giant and his wife, with all their paraphernalia of pots and kettles on a scale—not of pantomime property exaggeration—but of real, convincing, magnificent and lifelike giantdom. . . . in the recollection of Jack himself, who, in the person of Miss Gladys Hulette, is the ideal hero of as charming a fairy story as any child could hope to see."—*Bioscope.*

Appreciation from Ireland

"As you know that since the inception of our photo-playhouse in 1910, we have projected a large number of your productions that, with but very few exceptions, were most appreciatively received by our clientele.

It was thought that 'In the Baggage Coach Ahead,' and 'For the Cause of the South,' were most beautifully and pathetically depicted; but when we last week displayed 'After Many Days,' it was the unanimous opinion that it is absolutely the finest your company have ever produced, and although we had generally a strong and exceptional programme, it was beyond the shadow of a doubt our *piéce de resistance*, and as a dear old white-haired lady who comes regularly to our hall twice a week, said, as she passed out, 'It was simply beautiful.'

The depicture by Camilla Dalberg as the singer, and daughter of the musician, was most realistically portrayed . . . then the impersonation of her father by Mr. West as his mental faculties were brought back to their normal state by her singing . . . it was a magnificent and spell-binding finale.

I might add that during the display our pianist played one of Beethoven's splendid sonatas which wonderfully enhanced and accentuated it.

We showed yesterday the 'Relief of Lucknow' to packed houses, at which were present quite a number of men of the 'K.O.S.B.' and the 'Cheshires,' and, needless to state, their enthusiasm was spontaneous, and most infectious.

Next week we hope to portray 'The Shadow on the Blind' and 'Partners for Life.'"—*Harry Pullen, The Kelvin Picture Palace Co., Ltd.*, 17-18, *College Square East, Belfast.*

"The Usurer's Grip"

(*Continued from page 11.*)

tells him of the "loan shark" who is squeezing money from him, although he has already more than paid the debt. The district attorney investigates, and intervenes just in time to prevent the ruffian from taking the very bed from under the clerk's sick child. He also compels him to give back all the usury interest he has received above six per cent.

This is a silent but eloquent sermon, and is amplified by such perfect photography as to make one forget he is looking at pictures.

Posters for this subject will be issued.

A Philanthropic Undertaking

We have received the following letter from Mr. T. H. Roberts, the Founder, Secretary and Treasurer of the Balaclava Survivors' Relief Fund :—

"Dear Sirs,

To date the collections received from Cinemas Theatres in connection with the films of Balaclava exhibited by them is :—

Central Hall, Meadowfield, Brandon Colliery	0	14	3
Cinema, High Street, Wealdstone	3	7	6
Electric Palaces, Ltd., London	80	15	9

for all of which, I need hardly say, I am very grateful.

Faithfully yours,
T. H. ROBERTS."

These sums, of course, do not include the numerous collections made by Exhibitors on behalf of local relief funds through the country, and, judging by the many reports received to date, the effect of our production of "The Charge of the Light Brigade" has proved of material and lasting benefit to such institutions.

Good Business

Mr. H. J. Sherlock, the popular manager of The Palace, Southall, writes us as follows after showing "The Relief of Lucknow" and "The Charge of the Light Brigade" :—

"I am pleased to say that we did very good business indeed with these films. I trust that you have some more of the same class in preparation.

Since October 21st, 1912, I have shown the following Edison films :—

'The Battle of Trafalgar.'
'The Prisoner of War.'
'The Relief of Lucknow.'
'The Charge of the Light Brigade.'
'The Man who Made Good.'
'Apple Pies.'
'When She was About Sixteen.'
'Madame de Mode.'"

Think it Over !

Do you know of a single other manufacturer of films who takes the same pains with details as the Edison Company, and goes to more trouble to secure feature subjects?

Edison films will bear comparison with any—reel for reel—and we invite the comparison.

Advertising Synopses for Edison Releases in this Issue

"JACK AND THE BEANSTALK."

A fairy tale, as familiar in the homes as a household word, unfolding the adventures of Jack, his triumphant return from the mystic height of the beanstalk with the giant's ill-gotten treasures. The photographic work, in showing the size of the giant and his wife, is little short of wonderful.

"CALUMET 'K.'"

By Merwin-Webster.

This well-known story is splendidly put on the screen. It shows how a man's pluck and energy enabled him to complete the contract for a big grain elevator on time, in the face of tremendous difficulties.

"THE SKETCH WITH THE THUMB PRINT."

By Harry Furniss.

This is another of the series of Harry Furniss' stories, being dramatic in nature. The plot hinges on a drawing by Harry Furniss, which, combined with tell-tale thumb prints, supplies conclusive evidence in a diamond robbery.

"CYNTHIA'S AGREEMENT."

By Mabel McSween.

After drawing up an iron-clad contract whereby Cupid was bound never to steal the heart of his stenographer, the worthy attorney exercised his ingenuity by making a slight change which was agreeable to both parties. A clever comedy containing a little drama.

"THE GIRL FROM THE COUNTRY."

By Bannister Merwin.

Induced to leave her country lover and seek her fortune in the city, a sweet and innocent little girl, under the guidance of a woman of the world, learns the thorniness of the "Golden Path."

"THE WIDOW'S SECOND MARRIAGE."

A scheming parson, pursued by an amorous spinster, is himself bent upon winning the hand and fat purse of a charming young widow. But all he gets is a bath

"GLIMPSES OF BERMUDA."

A little journey to the land of lilies and roses, showing beautiful Hamilton Harbour, a panorama of the countless little islands and glances into the mysterious splendour of a deep sea garden.

"THE GREEN-EYED MONSTER."

By William L. Gaylord.

Two hungry tramps, in return for ill-treatment, send a husband and his wife on a wild goose chase after hated rivals that do not exist, while they enjoy an excellent meal at the expense of their absent hosts.

"THE USURER'S GRIP."

By Theodore Huntington.

A man with a family dependent upon him is forced by circumstances into the clutches of the vicious "Loan Sharks" and only saved from ruin by the interference of the district attorney's office. It is a powerful and timely lesson.

Recent Edison Releases.

A Complete Table from October 1st.

Oct.	2	Revenge is Sweet (Com.) 600
	2	The Maple Sugar Industry at Thompson, Pa., U.S.A. (Ind.) 400
	5	Seeing Each Other Home (Com.) .. 500
	5	After Many Days (Dr.) 1000
	5	Madame de Mode (Com.)..... 700
	9	The Necklace of Crushed Rose Leaves (Dr.) 1000
	9	Mary Had a Little Lamb (Com.) ... 300
	9	Target Practice of Atlantic Fleet, U.S. Navy (Des.)..... 650
	12	Nerves and the Man (Dr.) 1000
	12	Mr. Pickwick's Predicament (Com.) 1000
	16	Ten Days with a Fleet of U.S. Battleships (Des.) 980
	16	For Valour (Dr.) 1000
	19	The Little Artist of the Market (Dr.)1000
	19	When She Was About Sixteen (Com.)1000
	23	Master and Pupil (Dr.).....1000
	23	The Grouch (Com.-Dr.) 985
	25	The Charge of the Light Brigade (Hist.-Dr.) 1025
Oct.	26	Marjorie's Diamond Ring (Com.) ...1000
	26	More Precious Than Gold (Dr.) 1000
	30	The City of Washington, the Capital of the United States (Sc.) 960
	30	The Lord and the Peasant (Dr.) 1000
Nov.	2	In His Father's Steps (Dr.) 1000
	2	Holding the Fort (Com.)..... 1000
	6	The Librarian (Dr.) 980
	6	Please Remit (Com.) 995
	9	A Dangerous Lesson (Dr.)... 1000
	9	Helping John (Com.-Dr.) 1000
	13	The Harbinger of Peace (Dr.) 1000
	13	Spring Log Driving, Maine, U.S.A. (Des.) 1000
	16	The Cub Reporter (Dr.) 1000
	16	The Stranger and the Taxicab (Com.) 1000
	20	The War on the Mosquito (Ed.) 1000
	20	The Boy and the Girl (Dr.) 1000
	23	The Artist's Joke (Com.) 1000
	23	"Believe Me, if all those endearing young Charms" (Dr.) 1000
	27	The Triangle (Com.-Dr.) ... .1000
	27	The Dam Builder (Dr.) 1000
	30	Scenes in Delhi, India (Des.) 365
	30	Bridget's Sudden Wealth (Com.) ... 600
	30	Hearts and Diamonds (Dr.) 1000

PICTURE POSTCARDS
OF THE
EDISON PHOTO-PLAY ARTISTES.

Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—

Laura Sawyer	Mary Fuller
Miriam Nesbitt	Marc McDermott
William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw

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Price 6/- per gross.

Special Price, if ordered at one time in twelve gross lots,

63/- the lot.

Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.

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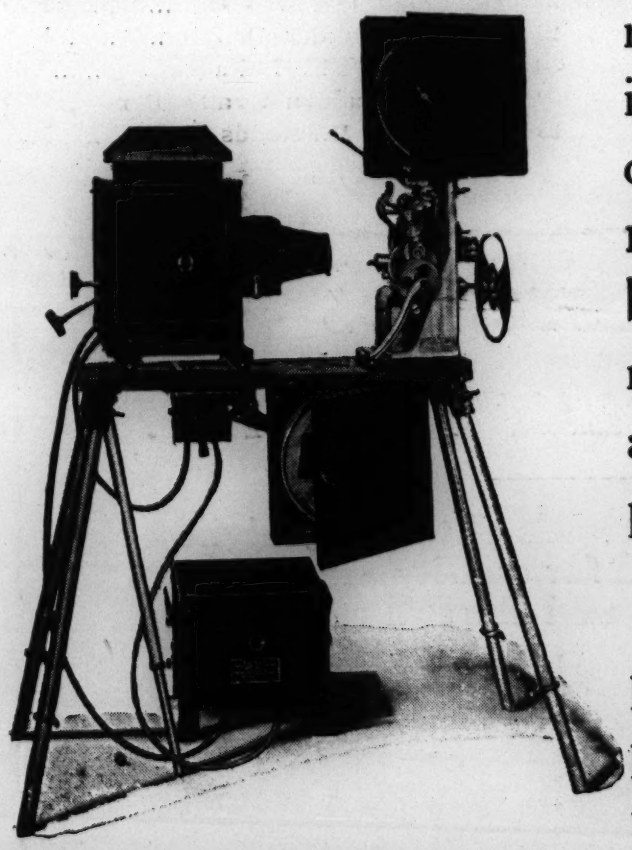
Thomas A Edison

The Edison Kinetoscope

AN UNSURPASSED MOVING PICTURE MACHINE FROM EVERY POINT OF VIEW. "ONCE USED, ALWAYS USED."

The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-maker for the men who are playing the game with both eyes open. Go into the business **now,** while it's still young, but be sure to **start** with the right machine. A cheap machine is a bad investment and a losing proposition from the beginning.



The Edison Kinetoscope projects the clearest, steadiest pictures; is the simplest machine to operate; is absolutely safe; and will outwear any other motion picture machine made. Write us to-day for a Catalogue to

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